



从塞尚到波洛克

纽约现代艺术博物馆藏绘画名作选

MASTER DRAWINGS *from*
THE MUSEUM OF MODERN ART
CÉZANNE to POLLOCK

上海辞书出版社

THE MUSEUM OF MODERN ART

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——从塞尚到波洛克

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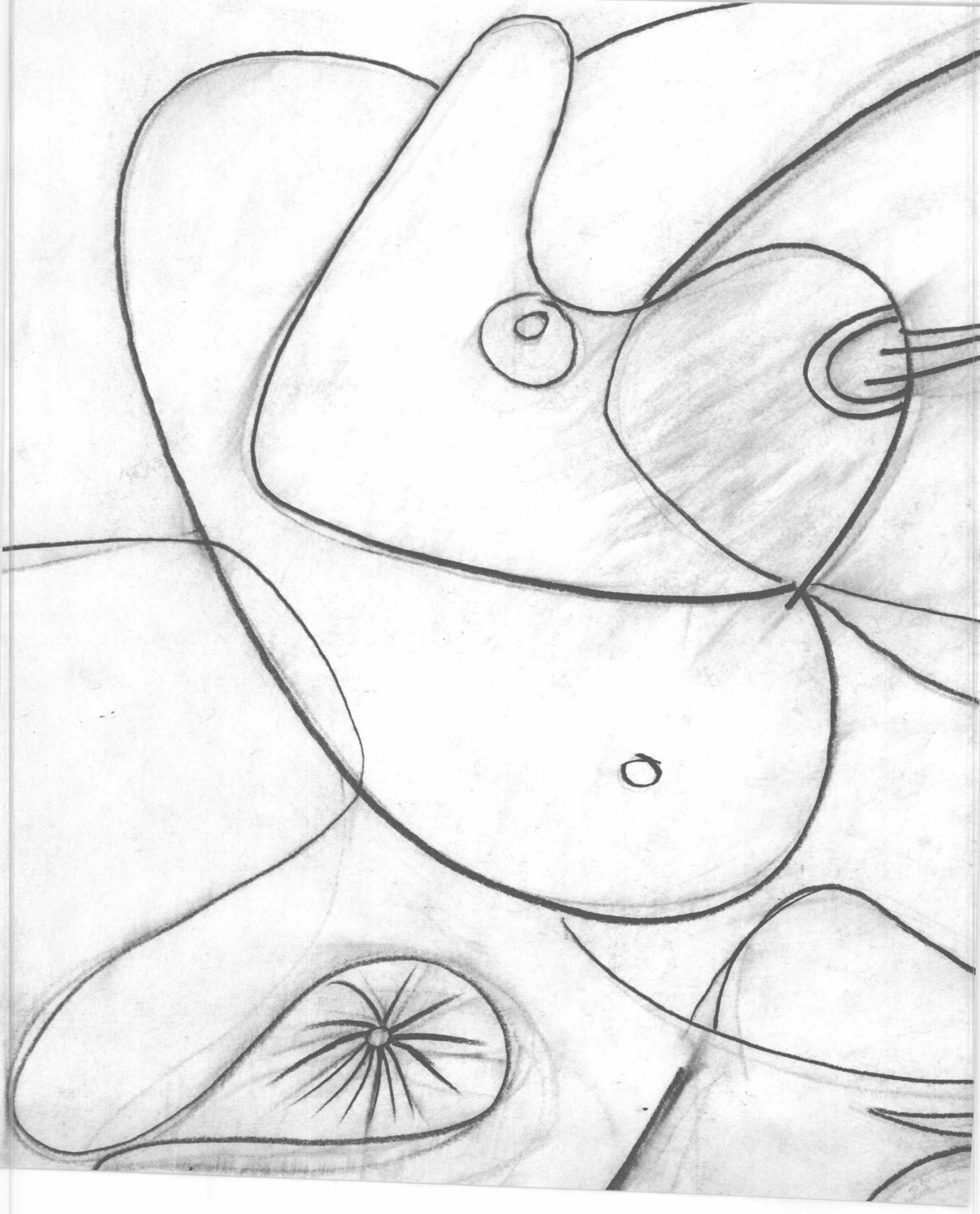
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从塞尚到波洛克

周迪·郝普特曼
Jodi Hauptman

纽约现代艺术博物馆藏

绘画名作选

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纽约现代艺术博物馆

THE MUSEUM OF MODERN ART, NEW YORK

本图录籍为“从塞尚到波洛克——纽约现代艺术博物馆藏绘画名作选”在上海博物馆举办而出版。该展览于2006年4月6日到6月11日举行，由纽约现代艺术博物馆绘画部副主任周迪·郝普特曼组织，并曾于2004–2005年于纽约现代艺术博物馆展出，原名为《现代艺术博物馆绘画选，1880–1945》。

Published on the occasion of the exhibition *Master Drawings from The Museum of Modern Art: Cézanne to Pollock*, at the Shanghai Museum, April 6–June 11, 2006, organized by Jodi Hauptman, Associate Curator, Department of Drawings, The Museum of Modern Art. The exhibition was originally on view at The Museum of Modern Art as *Drawing from the Modern, 1880–1945* in 2004–05.

This exhibition was co-organized by The Museum of Modern Art, New York, and the Shanghai Museum. It was made possible by a generous grant from the International Council of The Museum of Modern Art.

With special thanks to June Mei for her assistance with the translation and her dedication to this project.

上海CS Graphics Pte 有限公司印刷、装订

封面：卓安·米罗 **JOAN MIRÓ**

《太平梯》The Escape Ladder [局部] (1940年)

纸上树胶水彩、水彩、墨水

15 7/8 x 18 1/4" (40 x 47.6 cm)

Helen Acheson Bequest, 1978

前页：阿希尔·戈尔基 **ARSHILE GORKY**

《黑夜、谜和怀旧》试画 Study for Nighttime, Enigma and Nostalgia [局部] (约1931–32年)

纸上铅笔

22 1/4 x 28 1/4" (56.5 x 73 cm)

Gift of Richard S. Zeisler, 1966

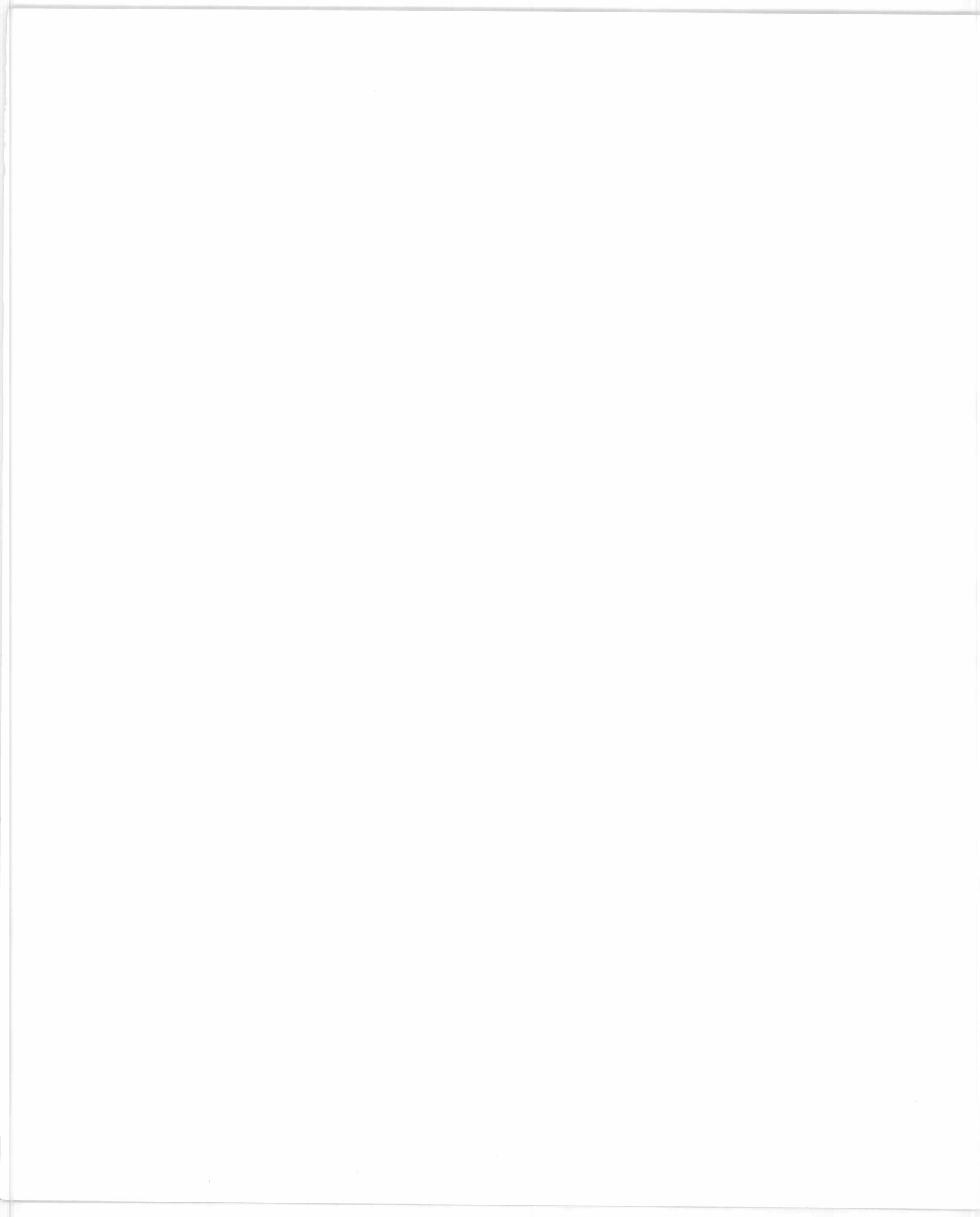
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中国印刷

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Trustees of The Museum of Modern Art

序

非常高兴能够与上海博物馆合作举办我们收藏的大师绘画作品展览，这是现代艺术博物馆第一次在中华人民共和国组织的展览。我们要特别感谢本馆的国际理事会，他们的热情和慷慨支持促成了这次展览的举办以及本图录的出版。

现代艺术博物馆七十五年前首批收藏的作品中，包括一件绘画作品，那是一幅由博物馆最早的支持者之一，哈佛大学历史和绘画鉴赏专业教授保罗·萨奇斯（Paul J. Sachs）于1929年10月捐赠的一幅由乔治·格罗斯创作、题为《安娜·彼得》（Anna Peter）的肖像画。这是一幅简单直白的铅笔画作品，完全缺乏我们认为现代主义特征的激进性及大胆违规作风，但是画中年老和似乎紧闭双唇的安娜清楚地体现了本馆对现代绘画的重视。这幅作品作为首批收藏品的组成部分，从博物馆成立伊始就确定了绘画的中心地位。另外，这幅画是在本馆成立前仅仅两三年才完成的（创作日期为1926—27年），表明了博物馆对收藏和展示其所在年代艺术品的决心。

在收藏《安娜·彼得》以来，西方绘画的理念已经发生了巨大的变化——从采用无法长期保存的纸张和植物产品等非常规介质，到扩展撑画层使其大大超出素描集的范围。随着我们对什么构成绘画的理解发生了变化，绘画在博物馆中的地位也发生了变化。最初收藏绘画的目的是为了丰富观众对收藏重点的油画和雕塑的认识，但不久之后，本馆就开始为其本身并将其作为独立作品而专门收藏绘画。本馆于1971年成立了有自己展览计划、以及后来有自己陈列厅的绘画部，从而重申了收藏绘画的决心，并表明了绘画在讲述现代主义发展史上的关键作用。现代艺术博物馆的首次绘画展是在1947年举行的，展品从仅有的227件藏品中挑选出来；现在，博物馆的绘画藏品数量已经翻了近35倍，超过了7000件。

《纽约现代艺术博物馆藏绘画名作选》是本馆2004年扩展后重新开放时组织的展览，目的是介绍本馆被认为是世界最佳现代和当代绘画收藏的杰作。本次画展由三场相继展览组成，纵览了现代绘画125年的发展历程，并重点阐述了绘画战略的变革——画家们如何运用多种介质来转变空白的撑画层。在对绘画部的收藏进行审查以确定展出哪些作品时，我们再次认识到收藏的无比丰富——的确令人感到无法取舍。这些宝藏会激励人们不停地去品味和深入发掘，而不仅仅是坐下来欣赏。现代主义包含多姿多彩的故事；绘画部的专家们立志讲述这些故事并把绘画用作阐明描绘和内涵问题的窗口，所以他们在不断发展和精炼收藏：他们在寻找理解19世纪末和20世纪初前卫派活动的新途径，通过审视全球的发展情况来重新评价战后时代，而可能最为重要的是——他们在积极参与和积极收藏我们自己所在时代的艺术。

现代艺术博物馆的全体成员极高兴能够和中国的新观众分享这些杰作。

现代艺术博物馆馆长
格兰·劳瑞

FOREWORD

We are delighted to be able to collaborate with the Shanghai Museum in presenting this exhibition of master drawings from our collection, the first show The Museum of Modern Art has ever sent to the People's Republic of China. We are especially indebted to MoMA's International Council, whose enthusiasm and generous support have made the exhibition, as well as the publication of this catalogue, possible.

Among the first works to enter The Museum of Modern Art's collection was a drawing. In October 1929, Paul J. Sachs, one of the Museum's earliest supporters and a professor at Harvard specializing in the history and connoisseurship of drawing, offered a portrait by George Grosz titled *Anna Peter*. A simple and straightforward pencil drawing showing none of what we think of as modernism's radical experimentation and swaggering transgression, the elderly and seemingly tight-lipped Anna nonetheless speaks loudly of MoMA's commitment to drawing. As part of a group of initial acquisitions, the work confirms the centrality of drawing right from the Museum's beginnings. Moreover, the acquisition of the work, which was completed only two to three years before MoMA's founding (it is dated 1926–27), demonstrates the Museum's dedication to collecting and exhibiting art of its own time.

Since the acquisition of *Anna Peter*, the notion of drawing in Western art has changed enormously—from the adoption of unconventional media like paper ephemera and botanical products to the extension of the support far beyond the sketchbook-size sheet. As our understanding of what constitutes a drawing has expanded, so has drawing's role within the Museum. Originally acquired to enhance viewers' understanding of the Museum's primary collection of painting and sculpture, drawings soon began to be collected for their own sake and as independent works. In establishing a separate Department of Drawings in 1971, with its own exhibition program and, eventually, galleries, the Museum renewed its commitment to collecting drawings and to showing their crucial role in telling the history of modernism. Since MoMA's first drawing exhibition, in 1947, which drew from a group of only 227 objects, the collection has expanded almost thirty-five-fold to include more than 7,000 works.

Drawing from the Modern was originally organized for the opening of the expanded Museum in 2004 to highlight masterworks from what is arguably the world's preeminent collection of modern and contemporary drawing. The exhibition, which was presented in three sequential parts, surveyed 125 years of modern drawing, in particular illuminating shifts in drawing strategies—how artists have deployed a diverse range of media to transform a blank support. The review of the Department's holdings that the exhibition necessitated has reinforced for us the collection's unparalleled strengths—a true embarrassment of riches. Rather than just sitting back and enjoying the view, we have been provoked by the range of these treasures into a desire to look even deeper. Committed to telling modernism's varied and varying stories and to using drawings as a window onto the working out of pictorial and thematic problems, the Department's curators continue to develop and refine the collection: finding new ways to understand the activities of the late-nineteenth-century avant-gardes, reassessing the postwar years by looking at global developments, and, perhaps most important, staying actively involved in—and actively collecting—art of our own time.

For all of us at MoMA, it is a great pleasure to be able to share these masterworks with new audiences in China.

Glenn D. Lowry
Director, The Museum of Modern Art

前言

时值2006年春夏之交，上海博物馆欣喜地从太平洋彼岸迎来了“从塞尚到波洛克——纽约现代艺术博物馆馆藏绘画名作展”。

纽约现代艺术博物馆是当今世界最重要的现当代美术博物馆之一，与英国伦敦泰特美术馆、法国蓬皮杜国家文化和艺术中心等齐名。作为世界上第一座以收藏和展示现当代艺术作品的博物馆，纽约现代艺术博物馆在推动世界现当代艺术的发展方面扮演着极其重要的角色。该馆成立于1929年，其艺术品数量迄今已达十五万件之多，包括油画、雕塑、素描、印刷品、照片、建筑模型与设计图纸，以及产品设计等等。

纽约现代艺术博物馆素描部珍藏着六千余件全世界最杰出的纸上绘画作品，本次展览选取了其中70余件精品，以素描为主，还包括水彩、水粉、拼贴画等其他一些画作，着力展示19世纪80年代至20世纪上半叶西方纸上绘画艺术的演变轨迹，从中勾勒出现代艺术形成的历史脉络。

在艺术史家的眼中，19世纪晚期至20世纪前期是西方艺术从传统走向现代的重要转折期。印象主义艺术家们开启了现代艺术的先河，率先对传统绘画提出了挑战。其后，艺术家们通过对传统绘画方法和介质的反思，进行了各种实验性的艺术尝试，不同艺术流派在此时期百花齐放，表现派、野兽派、立体派、达达主义、超现实主义、行动绘画……等等纷至沓来，现代艺术的基本框架就此形成。本次展出的作品均为艺术大师们的代表作，塞尚的素描《洗浴者》反映了他在形体塑造上厚重的体积感；高更的《雅各布·梅耶·德·汉的肖像》表现出他以平涂色块进行构图的独特风格；克里姆特的《女人侧面像》展示了艺术家超绝的线条技巧；马蒂斯《拿郁金香的女孩》展现出画家对以往素描中造型与质感处理的挑战；席勒《举起手臂的裸体男人》是画家裸体素描的代表作品；毕加索的《吉他》等作品充分说明了他的立体主义风格；康定斯基的水彩画《即兴》正是“抽象艺术”的典型作品……此外，马列维奇的《对角线构图》等至上主义绘画、施维特斯的拼贴画、波洛克随意泼洒颜料的行动绘画以及蒙德里安、米罗、达利等其他主要艺术家的典型作品也均有展示，系统地反映了纸上绘画从传统素描方法到突破画笔限制的巨大变革。

此次借纽约现代艺术博物馆国际理事会在上海召开会议之际，现代艺术博物馆慷慨提供本馆绘画珍藏来我馆展出，实乃艺术界之幸事，也为广大中国观众提供了一次零距离观摩西方现代艺术名作的良机。在此，谨对纽约现代艺术博物馆诸位同人及其他为展览付出辛勤努力的人们表示衷心的感谢。

上海博物馆馆长
陈燮君



PREFACE

This spring we are delighted to welcome the exhibition *Master Drawings from The Museum of Modern Art: Cézanne to Pollock* to the Shanghai Museum.

The Museum of Modern Art (MoMA) is dedicated to being one of the foremost museums of modern and contemporary art in the world, which has the same great fame as the Tate Modern in London and the Centre Pompidou in Paris. Being the first art museum specialized in collecting and displaying works of modern art, MoMA plays quite a significant role in the development of modern and contemporary art. Founded in 1929, MoMA counts over 150,000 paintings, sculptures, drawings, prints, photographs, architectural models and drawings, and design objects in its collection.

The Department of Drawings of MoMA brings together more than 7,000 splendid works on paper, over seventy of which have been selected for this exhibition. Most of these works are drawings; besides, watercolors, gouaches, and collages are also included. All of them are dedicated to showing people the developing track of Western art from 1880s to the first half of the twentieth century, which outlines the whole process of modern art.

From the point of view of art historians, the period from the late nineteenth century to the early twentieth century is the turning stage for Western art to move ahead from tradition to modernity. As the forerunners of modern art, Impressionists first challenged traditional painting. After that, artists turned over to think about traditional processes and materials, and carried out experiments. As a result, various art genres, such as Expressionism, Fauvism, Cubism, Dadaism, Surrealism, action painting, etc., came to appear and prevail in the world, which meant the basic frame of modern art took shape. The works shown here are all representative pieces by world famous artists during this period, such as Paul Cézanne, Paul Gauguin, Henri Matisse, Pablo Picasso, Kazimir Malevich, Vasily Kandinsky, Salvador Dalí, Joan Miró, Kurt Schwitters, Jackson Pollock, and so on.

MoMA generously brings this show to the Shanghai Museum on the occasion of the Shanghai meeting of the International Council of MoMA in 2006, which is such a grand art event in Shanghai. It provides a face-to-face contact for a Shanghai audience to appreciate masterpieces of modern art from the West. Sincere gratitude is extended here to MoMA and all the people who have contributed for the show.

Chen Xiejun
Director of the Shanghai Museum

鸣谢

组织画展能够带来很多收获，首先是对近在手边的作品和档案进行深入的发掘，对熟悉的东西有新的认识，以及重新发现一些鲜为人知的作品。另外就是与观众分享这些瑰宝，无论是在本馆里观看的本地人，或者是出国展览时前来观赏的观众。能与上海人民分享这批作品是振奋人心的事情。

这次展出和编目工作的每一个环节都是由一群才华横溢的人协作完成的，他们以难以想象的多种形式和方法爱护和管理现代艺术博物馆举世无匹的绘画收藏。我首先要感谢格兰·劳瑞馆长，他对展览给予了热情的支持。负责展览和收藏支持的高级副馆长詹尼弗·罗素 (Jennifer Russell) 监督了本项目的各个方面，并给予我们关键性的指导和鼓舞。当然，我非常感谢现代艺术博物馆国际理事会的热情，特别是理事会会长卓·卡洛·劳德 (Jo Carole Lauder)，理事会主席阿涅斯·缙德 (Agnes Gund)，和理事会执行理事卡洛·克芬 (Carol Coffin)，她们都满腔热情地支持本馆在中国的首次活动。

在组织这批绘画越洋展出的过程中，我得到了人才济济的绘画部、纸质保护部、油画保护部、油画与雕塑部，以及收藏管理和登记部的帮助。本馆的展览设计师造出了陈列这些精品的极美空间。在完成图录时，我特别借助了出版与图像服务部的专业力量，他们使图片和文字能得到最好的处理。

最重要的是，感谢我们的东道单位上海博物馆，在我们首次在中国的博物馆办展览之际，他们给我们盛情的欢迎，也是我们最能干及合作最愉快的伙伴。

现代艺术博物馆绘画部副主任
周迪·郝普特曼

ACKNOWLEDGMENTS

There are many pleasures of organizing a collection exhibition. The first is digging deep into those holdings and archives closest at hand, making new discoveries about familiar objects and unearthing others from obscurity. Another is sharing these treasures with viewers, from local visitors who experience these works at the Museum to those who have the opportunity to visit them when they travel abroad. It is a great thrill to share this collection with the people of Shanghai.

The making of this exhibition and book has been a collaboration among a group of talented people who, in an astounding variety of ways, care for MoMA's unparalleled collection of drawings. I would first like to thank Glenn D. Lowry, Director of the Museum, for enthusiastically supporting this exhibition. Jennifer Russell, Senior Deputy Director for Exhibitions and Collections Support, and Jay Levenson, Director of the International Program, oversaw all aspects of the project and offered crucial advice and encouragement. I am, of course, grateful for the enthusiasm of MoMA's International Council, especially Jo Carole Lauder, President, Agnes Gund, Chairman, and Carol Coffin, Executive Director, who have so passionately supported MoMA's first foray into China.

In bringing these drawings across the world, I am indebted to the very talented staffs of the Departments of Drawings, Paper Conservation, Painting Conservation, Painting and Sculpture, and Collections Management and Registration. The Museum's exhibition designers are responsible for making a very beautiful space in which to show these wonderful works. To complete the catalogue, I relied, especially, on the expertise of those in the Department of Publications and Imaging Services who have made pictures and text look and sound their best.

Above all, I wish to thank our hosts, the staff of the Shanghai Art Museum, for offering us such a warm welcome and being the most capable and agreeable of collaborators our first exhibition at a museum in China.

Jodi Hauptman
Associate Curator, Department of Drawings,
The Museum of Modern Art



插图 1 哲曼奥·汝格荣奈 (Germano Ruggerone) 在米兰市中心上空飞行, 1910年

纽约现代艺术博物馆藏绘画名作选

脱缰的想象力

1. 螺旋桨

现代主义的历史充斥着各种各样宣称艺术已经死亡的展览、宣言、声明和事件。在看到1839年发明的达盖尔银版照相法的神奇效果之后，保罗·德拉罗什（Paul Delaroche）宣称“从今天开始，绘画已经死亡了。”¹ 亚历山大·罗钦科（Aleksandr Rodchenko）在1921年展出了仅有三种基本颜色的画布，并冠以“最后一幅画”的名称。四十年后，阿德·莱恩哈特（Ad Reinhardt）通过他的全黑画²再次提出绘画的末日。在20世纪60年代，托尼·史密斯（Tony Smith）发现深夜间在未完工的新泽西高速公路上驾车行驶使他得到一种“艺术从来没有给我的感觉，路上的感受已经是众所周知的体验，但是没有获得社会的承认，我对自己说，那显然应该是艺术的末日了。”³

我最喜欢的关于“艺术末日”的故事发生在1912年的巴黎航展上。当时马塞尔·杜尚（Marcel Duchamp）、康斯坦丁·布朗库西（Constantin Brancusi）和费尔南德·雷洁尔（Fernand Léger）置身于双翼飞机展品之中，而且仍然在为路易斯·布莱里奥（Louis Bleriot）1908年成功横渡英吉利海峡而感到爱国热情高涨，在显示法国航空成就的产品当中漫步，当他们走到螺旋桨展区时，杜尚突然说道：“绘画完蛋了！谁能比这个螺旋桨做得更好？告诉我，你们能吗？”⁴ 六年之后，雷洁尔真的接受了杜尚的挑战，使螺旋桨成为许多作品的主题，在弥留之际，雷洁尔仍然记得这个故事，他不停地讲：“它们多么令人震惊啊，简直太奇妙了。”⁵